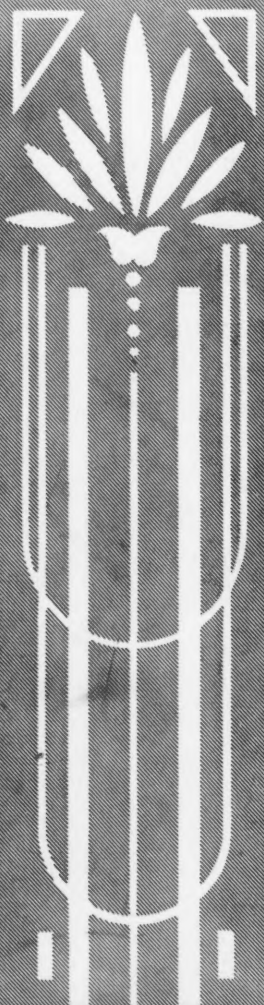


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The AUTHOR & JOURNALIST



ARE YOUR STORIES
DATED?

By MAGDA LEIGH

THE THRILL OF A
LIFETIME

Lottie Perkins Writes a Song Hit!

A CONFESSION
IN EVERY BLOCK

By McREE VAUGHAN

THE STORY OF A
MAGAZINE
ARTICLE

By FRANK CLAY CROSS

LITERARY MARKET TIPS
TRADE JOURNAL DEPARTMENT



MAY

20¢

THE AUTHOR & JOURNALIST...

1839 CHAMPA STREET
DENVER, COLORADO

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WILLARD E. HAWKINS, Editor

DAVID RAFFLOCK . . . HARRY ADLER . . .

JOHN T. BARTLETT . . . FRANK CLAY CROSS

THOMAS HORNSBY FERRIL . . . Associates

JOHN T. BARTLETT, Business Manager

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GILSON V. WILLETS, who conducts the prize contest department of the *San Francisco News*, has again completed his canvass of prize-winners in the realm of contesting during the past year, and selected his all-American contest team for the year ending April 7th.

Clarence B. Farrar, P. O. Box 700, Atlanta, Ga., is given first place for capturing 275 prizes to date, valued at \$3215.45, of which \$1178.90 was won during the past year.

Marye C. Hicks, 8020 Langley Ave., Chicago, a school teacher, is second, with a record of 134 prizes valued at \$2319.37, last year's winnings being \$1884.37.

Runners-up, in order, were Mrs. Mary Burgert, 3941 Bales Ave., Kansas City, Mo.; Phil Phillipson, 3137 S. W. 13th Place, Des Moines, Ia.; Mrs. Nancy Vercellini, 164 Grove St., Torrington, Conn.; Charles A. Kraatz, Jr., 1635 Lewis Drive, Lakewood, Ohio; Mrs. W. Emsheimer, 99 Curtis St., San Francisco; Otto E. Hackman, 2326 Reynolds St., Ft. Wayne, Ind.; Mrs. Joe Miller, 423 N. Pine St., Charlotte, N. C.; Frank H. Evans, Box 12, Maurertown, Va.

It is estimated by Mr. Willets that there are now approximately 12,000,000 contest fans in America.

ORMOND GERALD SMITH, president of the Street & Smith Publishing Company, died from a stroke in New York on April 17, at the age of 72. Mr. Smith was one of the founders of the company, and is credited with having "discovered" or published the early work of more ultimately famous writers than any other publisher. His death will probably not affect the old-established magazine publishing firm, in its future continuation of his policies.

BEST AMERICAN SHORT STORIES, 1933, the anthology long edited by Edward J. O'Brien, is issued by a new publisher this year, Houghton Mifflin & Co.

LITERARY MARKET TIPS

The Clayton Magazines, 155 E. 44th St., New York, are facing a crisis as the present issue of *THE AUTHOR & JOURNALIST* goes to press. They announce the discontinuance of *Rapid Fire Detective Stories*, *Rapid Fire Western*, *Clues*, *Love Classic*, and *Rangeland Love Stories*. The remaining magazines are *Ace High* (which it is announced will become a monthly), *Ranch Romances*, *Five Novels Monthly*, and *Bunk*. W. M. Clayton is ill at his home and is reported to have resigned as head of the company. It is understood that creditors' committee meetings are being held to determine upon a course of action. It is hoped that if reorganization becomes necessary, a method will be worked out to continue the remaining magazines of the group. Among liabilities of the company are approximately \$70,000 in notes issued early in January of this year to writers, and falling due in July. Writers who hold notes of this company and who are not otherwise represented may, if they desire, communicate with *THE AUTHOR & JOURNALIST*, which will be glad to put them in touch with organizations at present looking out for the interests of authors through their attorneys in New York.

The Bookman, 386 4th Ave., New York, has been discontinued, and in its place a new magazine, *The American Review*, has been launched by the same staff headed by Seward Collins. The new magazine announces that it will represent "the traditionalist point of view" on general social questions. It will carry comment on economics, politics, philosophy and literature.

Detective, 7 W. 22nd St., New York, is announced as a new monthly magazine to be launched with a July issue by Delo Publications. J. J. Harvey, publisher, was for several years associated with Munsey publications. He writes: "We are in the market for detective stories. Can use one novelette of approximately 10,000 words and five shorts equivalent to 20,000 words, per issue. Regular rates will be paid." Whether payment will be made on acceptance or publication is not stated.

War Birds, 100 Fifth Ave., New York, of the Dell group, "is desperately hard up for acceptable fiction at 5000 words and less," writes Carson W. Mowre, editor. "The story is the thing and names mean very little to us, although we would like to see some of the boys come back into the game who deserted the air-war field some time ago. We are especially interested in contacting these old timers and will make special efforts to work with them on revisions wherever necessary. We still demand an interesting, human story with war in the air as a background. Our bait is a check, rejection, or offer within eight days." *War Birds* pays rates of 1 cent a word up, on acceptance.

Love Mirror and *Movie Mirror*, 8 W. 40th St., New York, have passed into receivership. The titles and good will have been purchased from the Futura Publications, Inc., by Macfadden Publications, 1926 Broadway, New York. *Love Mirror*, it is understood, will be discontinued, but *Movie Mirror* will be continued under the Macfadden ownership.

Underworld, 551 Fifth Ave., New York, no longer uses serials. Its maximum novelette length is 15,000 words. Stories of detective and gangster themes and crime deduction are used, payment being at rates under 1/2 cent a word on publication.

(Continued on Page 20)

ARE YOUR STORIES DATED?

Mrs. Leigh has contributed to Collier's, Adventure, Blue Book, Argosy, Action Stories, Young's, Seven Seas, Our Navy, and numerous other publications, and has been on the editorial staffs of various newspapers, magazines, and publishing firms.

... By MAGDA LEIGH

THERE is something to be said in favor of the lady who calls me up, every morning, and discusses the unlimited subject of writing. She invariably strikes a spark that blazes into a whole thought about some phase of this wholly interesting business of authorship. This morning's kindling has set ablaze an idea I should like to let burn in public.

"Why," asked Mrs. M., in her most plaintive tone, "don't my stories sell? I've rewritten every one of them and sent them out. I've had ten in the mails, right along, and they all come back. Yet, they seem as good to me as the ones I read in the magazines."

"Are they dated?" I asked.

"Dated? What do you mean?" Mrs. M. inquired.

Dated. As Mrs. M. failed to understand this word let me explain it, for perhaps your own unsold stories are dated . . . out-of-date.

These times in which we are living are the most exciting I can recall in my long years of life, with the exception of war times. And even in war times, I found lots of people unaffected by the world-wide chaos. Of late, not one of us in this vast country has escaped being personally touched by the trend of events. If, during the depression, some of the lucky rich did not have to double up and take in relatives, they did, at least, have to lend a helping hand to their poor dependents. In the recent bank holiday, even the rich could not draw money out of the bank, and for once a whole nation stood on an equal footing. For the first time in my life, I have seen an entire nation drawn together in an unparalleled intimacy, through the action of our president. We all sat together, as it were, one Sunday evening, and listened to our pilot explain his course. Thousands of radios drew an entire people into one huge gathering. What the depression had started, through its community unemployment drives and its various civic gatherings to discuss ways and means, the bank holiday certainly finished. The United States millions of

inhabitants were for once drawn into spiritual contact.

No, this is not a lecture on the depression and the results thereof. It is a little tap on your mental shoulders to remind you that there must be a great psychological reaction to what has happened in this country. The past must fade, to a certain degree, into the background. The present time is so pregnant with vital issues, so alive with change and with promise of a new future, that those magazines which are in the market for material, today, must assuredly be looking for stories of the Right Now. And further, for stories of what will probably result from the Right Now.

If your stories are wrongly dated—if they smack of yesteryear's interests—don't offer them to an editor. Of course, the action-adventure story, the imaginative story of impossible worlds, and a few others, may get by as they stand. But if you hope to sell to the slick-paper magazines, and to not a few of the pulps, you need to bring every story up to the minute.

It is not always possible to use old material. Some of it is too soundly based on old conditions. If, however, you can take your old stories and bring them up to date, herein lies their salvation.

◆ TAKE the women's magazines. These appeal to people in homes. All right. Look at home life under present-day conditions. The old life of family independence has received a rude shock. Young married couples have had to go home to live with the old folks; old folks have had to sell the family homes and go live with their sons and daughters. The in-law problem has become, not a joke, but a grave reality. Family life has become congested; varying temperaments have been forced under the same roof. And if dramatic situations don't arise from the clashing of human natures, where do they come from? The psychology of home life, today, offers an unlimited field for the fertile imagination. You may not have to look outside your own four walls for story material.

Take away the privacy which most of us demand, and throw us into an enforced intimacy with people whose ideas are out of tune with ours, and see what happens.

But this is not the end. It is not just today's problem that bears weight as story stuff. Today's problem is building up tomorrow's psychology. Under conditions to which we are not accustomed; under circumstances which we resent; under contacts which must influence us whether we like it or not, our outlook must change. The dear old lethargy in which most of us drifted along, has been rudely prodded awake. We've been made to feel through someone's else too-close presence; we have seen into the lives of others; we have had to share with people from whom we once held aloof. There has had to be a widening of our interests and opening of our minds. Some of us have softened, many of us have become bitter. Few of us have remained unchanged.

All of which gets down to one positive fact: today's story, no matter from what angle you attack it, must have a sound psychological basis. I am referring to the slick-paper magazine story, rather than the out-and-out adventure story, remember. Too much of this country's future depends on the way our minds are shaping, today, for us to ignore psychology in our fiction.

Furthermore, if you have studied the book review sections of the nation's newspapers, you will have found that publishers have been using much more non-fiction than fiction, this past year. The libraries have aired the fact that people are more interested in history, economics, biography, etc., than ever before. In short, readers are perhaps thinking more deeply than they used to, and the time is ripe for fiction in which today's facts are at issue.

Through our radio, we have been allowed to sit in on Congress and to listen to our senators express their opinions of today's problems. We have not had to wait for published results; we have had the shocking experience of listening to the bedlam which is Congress in session. Instead of picturing this august body of men straining to concentrate on the passage of a bill which would enable us to draw a few dollars out of the bank in order to buy food, we have actually heard with our own incredulous ears, men introducing bills regarding Muscle Shoals or the placing of the late Mayor Cermak's picture on a postage stamp! Possibly this sort of thing has not shocked *you* or *you* into a realization of your responsibility in placing such men in Congress, but thousands of people in homes from Maine to California have been startled into a sudden feeling of intimacy with the government. And story stuff lies in such reactions. The political story (so dear to *The Saturday Evening Post*, for instance)

must bear trace of a new government-public relation. There are all sorts of new slants to be given such material.

The beer bill. Look back over the light fiction of the past fourteen or fifteen years (I am uncertain about the duration of this plague), and note the myriad stories about speak-easies. The stories about wild parties due to prohibition. All the stories that have been born out of our illegal oases. These are dated stories. Today, we are facing a new era. Bring your stories up to date. Bring them a little ahead of date, in fact. Again, here stalks my special love: psychology. What of the younger generation, which has fed the pens or typewriters of hundreds of authors, with its illicit drinking? You are going to have to do something new with these young folks.

Take a huge metal canvas and paint on it your conception of the changes about to be wrought through this new legislature. Do you read the articles in newspapers and magazines? If so, did you read, just recently, the plaint of an old and well-known chef in New York, regarding the lack of entertaining in hotel dining-rooms and restaurants? The scene is about to be changed. There must spring up a new form of story, now, to do with the commercial man, the society woman, the life centering about our hotels. Night-life stories must be dated today and tomorrow, not yesterday.

How about the psychological reaction of people toward hoarding? Banks? Thrift? Jobs? Reforestation? President Roosevelt's ideas for various plans to put men and women back to work? Can you think ahead and dig fiction stuff out of these embryo developments? A huge new field of action is about to be opened. Set your imaginations to work and dig out your stories there.

◆ BUT . . . and this is a big but . . . stop, look and listen before you start to write of Right Now. Listen to the editors; listen to them as you never did before. Unless I am sadly mistaken, there is going to be a wholesale buying of cheerful stories. We have been told by our chief executive to "cast out fear." Don't forget that, when slanting your story of today or tomorrow. You may be a skeptic, yourself; you may see nothing ahead but trouble. Forget it. The great public wants to be encouraged, right now. It has taken an unmerciful beating. It wants to believe there are better days ahead. If you can give a humorous twist to your stories, do it. If you can write of courage through distress, do it. If you can show a new birth through the new day, do it. That is, of course, particularly if you are striving to make the home-consumption magazine.

If you are writing for the radical magazines, you can probably call a spade a spade. You

may be able to sell whole truths. You may be able to picture the permanent tragedy in the life of a child underfed, cold, ill, through years of unemployment on the parts of mother and father. If, however, you can paint your picture of this same child "coming back"; if you can lighten your tragedy with a promise of regeneration, then you will undoubtedly have a wider market.

The main thing is this: life, today, is not stagnant. We are not drifting. Things are happening. Exciting things. Story stuff. You

don't have to go to China, to Russia, to Germany, to Arabia, for your fiction material. You can look about you and gather in all sorts of thrilling ideas, right here in our own land. If you are writing solely for the pulps, start looking for action. If you are writing for the smooth-paper magazines, then start looking for reaction.

Whatever you do, remember that in times as vital as these, editors are looking for stories of the Right Now. But don't forget that the Right Now is daddy to Tomorrow.

THE THRILL OF A LIFETIME

Again Lottie Perkins Seeks the Limelight—
"Write Popular Songs" Her Incentive



Lottie Perkins

FRESH from her success in the photoplay and novel-writing fields, Lottie Perkins felt that the life of no young authoress would be complete until she had demonstrated her ability to write a "song hit." Did not the advertisements in a writer's magazine catering to beginners assure her that it was a

quick and easy road to fame and fortune?

As readers of *THE AUTHOR & JOURNALIST* know, Lottie recently discovered the sure way to acceptance of literary efforts. The first element of this discovery was to write—not the best she knew how—but the worst. The second was to submit her wares to the right type of concern. She demonstrated the effectiveness of this routine by writing "Her Terrible Mistake" (published in our February issue) and submitting it to the Daniel O'Malley Company of New York and Wortheim & Norton of the Universal Scenario Company in Hollywood, both of whom accepted it with enthusiasm. She then wrote what has been widely proclaimed the worst novel ever committed to paper. (See April A. & J.) Acceptances of "The Missing

Twin" immediately were forthcoming from Economy Publishers, Tacoma, Wash.; The Christopher Publishing House, Boston; Richard G. Badger, Boston, and the Meador Publishing Company, Boston, with a further acceptance from the Burton Publishing Company, Kansas City, conditioned upon her paying Mr. Burton's expenses to Denver so that he might show her how to revise the novel.

The fly in the ointment of these acceptances was the fact that the agents and publishers who were so enthusiastic about her ability required Lottie to pay sums ranging from \$10 to \$775 for the privilege of seeing her work in print.

It so happened, however, that Lottie was not concerned about publication. She was trying to find out whether there was any limit to the hopelessness of material which the copyright concerns and the vanity publishers would accept and encourage the author to pay for having published. So far as she has been able to discover, there is no limit.

But the song-writing field offered a still further challenge to her ingenuity. Turning to the amateur writer's magazine in which she had found names of some of the concerns already tested, she unearthed a number of promising advertisements. In fact, it was not necessary for her to turn elsewhere than to this one prolific source of addresses.

With her list of prospects in hand, Lottie set down the most nonsensical combination of words she could devise, while adhering in general to the popular song rhythm. (She real-

ized that it takes something pretty awful to contrast unfavorably with the words of the average song of this type, and governed herself accordingly). Here is the result:

O MY BABY

By Lottie Perkins

Red cheeks, O my baby,
Blond hair, O my baby,
Blue eyes, O my baby,
Take these and you have
O my baby.

Chorus—

Give me this
And give me that
But let me have
My baby
You love this one
And you love that one
But let me have
My baby
I can understand
This and that
But not
My baby
Come to me
You baby
Come to me
My baby

Lots of pash, O my baby
Lots of that, O my baby
Lots of, O my goah,
It takes this and that for
O my baby
Chorus—

She made several copies of this "song-poem" and mailed them, with the following letter:

December 21, 1932

Universal Song Service,
633 Meyer Bldg.,
Hollywood, Calif.

Hear is a song I wrote to my boy friend. Every person I show it to said it is the best thin I have ever wrote. I have read your advert. in the magazine so thought you would be the ones to send this to. I want to see what you would think of it. If you will publish it will you please let me know as I am sure it would make a real song hit and go over big.

Sincerely and truly yours

Lottie perkins
1150 Niagara St.,
Denver, Colo.

And did the answers pour in upon Lottie Perkins! To publish all of them in full would endanger the supply of white paper. We summarize herewith the essential parts of the acceptance letters and "follow-ups" employed by this enterprising ilk.

First, the Universal Song Service, 633 Meyer Bldg., Hollywood, Calif. This is a branch of the Universal Scenario Company, whose methods Lottie uncovered when she submitted her movie script, "Her Terrible Mistake." The song-service branch was no less appreciative of Lottie's work than the Scenario branch, as demonstrated by the letter of acceptance accompanying the contracts calling for her signature. Extracts from the multigraphed letter (the blackface type indicating parts "filled in" with the typewriter) follow herewith:

Dear Miss Perkins:

The writer has just read with a great deal of interest the report of our Chief of Staff relative to your lyric "O My Baby."

It is not always feasible to send an author our confidential inter-office communication, but this report

seems to cover your lyric so thoroughly that we are taking the liberty of forwarding it to you.

If you will read this report carefully we feel confident you will agree with us that you have a lyric here that is well worth further development. There are, of course, some faults and wrong tendencies, but taken as a whole the material would seem to denote considerable ability on your part and we do not hesitate to commend the work which you have done.

The published song hits of recent years have all had lyrics that touched a responsive chord in the hearts of their hearers. . . . Your lyrics seem to possess these elements but before they could be presented for the consideration of Talking Picture Producers or Music Publishers they must be set to music, for lyrics alone are not given consideration by either publishers or producers. . . .

. . . ten copies of your song will be furnished you as soon as completed and you are at liberty to submit them direct to Music Publishers without obligation to us if you so prefer. The song will carry your name as composer of words and music and is your sole property with all royalties accruing from the same belonging to you, less 10% commission where a sale is effected by us. . .

Sign and return one copy of the enclosed Application with your remittance at once retaining the other copy for your files, so that your song number can be immediately prepared for submission to this lucrative market.

Yours very truly,
UNIVERSAL SONG SERVICE,
I. V. Strauss, Editorial Department.

Just what would be the procedure in case Lottie insisted upon being honest enough not to allow her name to appear as the composer of the music, is not mentioned. The contract called for payment of \$50 by Lottie for the complete service, including correction and revision of her words, the musical setting, certificate of copyright, ten copies of the song, and sales service. Included also was an "iron-clad money-refund guarantee," bearing the printed signature of Henry R. Cohen, pledging the company to perform its part of the bargain.

The "confidential inter-office communication" stated: "This lyric contains a good theme for a popular song. This love idea which is the underlying motive is a very timely one and when properly constructed and blended with a catchy melody, has an appeal which, at this particular time, should 'click' with the public."

The communication admitted that the meter was a bit faulty, but this was a matter of little importance. It could easily be corrected by experts on the staff.

An array of alluring advertising literature, letters of testimonial, etc., accompanied the acceptance and contracts. And there were follow-up letters galore pleading with Lottie not to deprive herself of this unparalleled opportunity to achieve fame and royalties.

◆ ONE of the most aggressive firms in this particular field, judging by Lottie's experience, is Walter W. Newcomer and Associates, 1674 Broadway, New York. In four days she received a series of three multigraphed letters, with testimonial literature and a catalogue, followed after a brief interval by further appeals. The first letter acknowledged receipt of the lyric, thanked Lottie for her confidence in the integrity of the firm, and promised an early decision. The second letter was the "acceptance." Extracts herewith:

Dear Miss Perkins:

Having carefully considered the work you recently submitted for our examination, we take pleasure in advising you of the decision we have reached to execute the contracts you will find enclosed herewith in duplicate, covering the number entitled "O MY BABY."

The theme of this composition impresses us as being suitable for song usage and the title selected appropriate. The idea upon which the song is based appeals to us as one likely to be utilized in a song intended for either a popular type number or a "utility" in talking pictures and we feel sure that the words can be blended with a pleasing, even flowing melody, having an exhilarating lilt.

We consider this work worthy of the time and effort which must necessarily be expended by us to complete it in song form, subject to your unqualified approval as required in the contract. . . .

In reading over the enclosed contracts, you will note the provision that after completing the musical setting to your satisfaction, we will secure for you the necessary protection against infringement offered by a United States Copyright, and that in doing so we will vest full ownership of the completed song in your name. The selection of a list of publishers to whom the song may be submitted will also be included. . . .

In view of the obligations we incur under this agreement, we think you will concede the fee of Sixty Dollars required to be a reasonable one. . . .

We trust this proposition will receive prompt consideration in your hands now, when the song compositions of new writers are receiving such favorable publicity. . . . We refer to several recent articles . . . tending to demonstrate that the music business has survived the depression.

If such encouraging signs have thus far escaped your attention, do you not feel that the situation is worthy of your immediate consideration?

Trusting that the value of our cooperation offered you in conjunction with the reasonable contracts enclosed will appeal to your good judgment, and prompt you to proceed or make any possible additional inquiries at an early date, we are

Very sincerely yours,

WALTER W. NEWCOMER
and Associates, Inc.

The contract enclosed with this letter contained a provision for payment of the \$60 by installments or a discount of 25 per cent for payment in advance. The letter was dated and postmarked December 29. The multigraphed follow-up, dated December 31, revealed that Mr. Newcomer had been thoroughly studying Lottie's lyric in the intervening two days:

Dear Miss Perkins:

Upon acceptance of work you recently submitted, we offered you a set of Music Composing and Copyrighting Agreements. . . .

Since then we have practically decided upon what we feel sure is the one and only melody suitable to be harmoniously wed to your words. It is necessary, however, that we receive a signed copy of our contract before arranging the song in complete manuscript form.

Regardless of your circumstances, we expect you to regard the outlay required as too important a sum of money to put out in a new field without the most serious consideration. . . .

We are, therefore, sending you a "Money Refund Certificate of Guarantee" which requires us to return any and all monies paid us should you not approve the musical setting furnished, or if you have the slightest doubt regarding the commercial possibilities of the completed song.

If we did not consider this number likely song material, we would most certainly have suggested that you submit a different one to be used instead. . . . Do not conclude that we offer contracts on each and every song-poem submitted. On the contrary, a large volume of the manuscripts we receive for examination are rejected. . . .

Just to think of it. The "one and only melody" suited to her poem! It had already been discovered! Could Lottie afford to let it die stillborn?

◆ NATIONAL Songland, Clark Bldg., Thomaston, Maine, employs less impressive stationery than many of its competitors. Most of it, in fact, is rubber-stamped. A vast number of post-card "follow-ups" are sent out. The acceptance of Lottie's poem consisted of a rubber-stamp across the face of the manuscript, reading: "THIS IS AN EXCELLENT POEM AND WILL MAKE A FINE PIANO PART." Accompanying it was a printed letter headed "Please Answer," and reading in part:

Why take such big chances with songwriting as to pay \$60.00 for a piano part? How do you know that you will be satisfied with it?

Let us tell you how to proceed step by step, so that you will not lose money:

Send us your poem and \$3.00 and we will revise your poem in meter so that each verse will correspond, which is necessary if a melody is made to fit both verses. The chorus also needs expert revision in order to make the best melody.

Then we will return your words and our melody for your approval. If satisfactory, return both words and melody with \$7.00 for the piano part.

If the piano part is not correct in melody, harmony and construction, we will refund \$7.00, keeping only \$3.00 for revision of your poem and melody. . . .

When we send the piano part to you, we will make you a publishing offer by which you can make \$200.00 clear on the sale of the first edition. . . .

Will you favor us with an order for the \$3.00 melody? Thanks.

Yours truly,

"NATIONAL SONGLAND"

Luther A. Clark,

Composer and Manager.

Lottie sought particulars relating to this proposed publishing offer, explaining that her "boy friend" was skeptical. She received a personal letter from Mr. Clark:

Dear Miss Perkins:

On separate sheet you will find my publishing plans No. 1, and 2. But I advise the \$50.00 plan, as it is better printing with a 2 colored picture on the title page and is something that people will buy even for the picture and then learn the music and words afterwards.

The \$27.00 edition has no picture and is in black only.

We never sell music and therefore charge for the printing. If we made our own sales and profits, we of course would pay the expense of publishing and pay you a royalty, but the majority of those offering royalty get your money and publish the song, laying it on the shelf and never selling a copy. Therefore you would get no royalty. It is better to make your own sales and profits, by the aid of the radio.

They will broadcast your song, if they like the words and music. Just send it to stations playing request numbers. You will get much free advertising to help sales.

This is the best way for you to work in with the BIG publishers.

Robt. Sauer tried every publisher and could not sell the MSS. of WHEN IT'S SPRINGTIME IN THE ROCKIES to them. He KNEW he had a good song and published it himself and had it broadcast as often as possible. It became partly popular and was bought by one of those publishers who at first refused him.

You stand a chance of doing the same thing. It is surely worth trying, for you have a good poem. It has HIT possibilities. No one can positively say it will be a HIT, for that is up to the public. But if it is heard often enough on the radio, it stands an excellent chance of having a large sale.

It is not my policy to make big promises and disappoint new writers, but your poem has more possibilities than the average poem.

I hope your boy friend will not stand in your way of trying to accomplish a desire that is near your heart.

Yours truly,

LUTHER A. CLARK.

◆ SAUNDERS Publications, 5617 Hollywood Blvd., Hollywood, Cal., accepted in a personal letter:

Dear Miss Perkins:

We have looked over your lyric, O MY BABY, with much interest. Basically you have a good popular song idea, though it still requires a certain amount of editing and revision.

With proper music setting, it would be suitable for our popular catalog. But our publishing budget is limited, and we naturally give preference to complete songs, as in the case of a lyric alone we have to consider the cost to us of the music setting, over and above our ordinary publishing cost. We like your idea, however, and if you are willing to pay our cost of making the music setting, which would amount to \$60.00, we are willing to publish the completed song for our catalog and at our expense, under the usual royalty contract with you.

If you prefer, we could handle the lyric for you in our library of available screen material, as per the enclosed slip, and try to first secure an exploitation connection which would justify our additional expenditure.

Awaiting your instructions, we remain

Sincerely yours,
SAUNDERS PUBLICATIONS
by B. Saunders.

The slip referred to contained an offer to deposit a copy of the song-poem, with or without musical setting, in the company's library, where it would be available in case a call for just such a lyric should come from some talking picture company. For this somewhat ambiguous service, a filing fee of \$1.00 was required.

Lottie wrote that she was "so thrilled" at having her lyric accepted, but wanted to know whether the company could not take the cost of musical setting from the profits which would accrue from publication. Mr. Saunders declined with thanks, but offered to make the terms of payment suit her convenience.

◆ THE Indiana Song Bureau, Salem, Ind., submitted a bargain contract calling for payment of only \$20, covering melody, piano arrangement, and publication, including seventy free copies of the song, and a life membership card in the International Song Writer's Association. In case of royalties "from Sheet Music, Phonograph Recordings, Word Rolls, Talking Pictures and any other mechanical devices up to \$1000," the company and the author would divide 50-50. Above that amount the author would receive 90 per cent!

The letter of acceptance read:

Dear Madam:—

Thanks for submitting your number, O MY BABY, for our consideration.

Our Composers find your number very attractive and suitable for our acceptance. The title is good, the sentiment expressed beautiful and the poem well written.

Read our plan carefully. Only poems of merit that warrant our cooperation are accepted.

Return one copy of contract today. Our small fee covers all expenses to you from start to finish.

Yours very truly,
LELAND B. BROWN, Secretary.

So encouraged, Lottie again wrote of her thrills and asked whether the advance payment could not be taken from the royalties. Mr. Brown evidently called a conference on the manuscript and as result saw even wider possibilities for it.

Dear Madam:—

Our composers have again examined your number. The theme of the number impresses them as suitable for

Talking Picture usage. We assure you it will make a beautiful song.

Owing to the real possibilities we are going to reduce our price to \$17.00 covering all expenses to you. Change contract and return one copy. . . .

Came then additional follow-up letters, culminating in this:

Dear Madam:—

As Manager of this Company I do not often have the privilege of examining song poems. Our Secretary has been so impressed with your poem, O MY BABY, that he has called it to my attention.

I too, like the poem and should like to have you accept our plan in the near future. You can be assured of our full cooperation.

Write me personally in regard to this matter.

Yours very truly,
J. L. BROWN, Manager.

But the final offer of the series is perhaps the most curious in Lottie's collection. A printed form, it reads:

Dear Friend:—

Many people desire to have their song poems set to music but are unable to do so because they do not have ready cash. Perhaps you are one of these. If so, this offer will interest you.

If you have a poem that is suitable for acceptance under our 50-50 plan we shall allow you to make payment in the following manner.

You may send any jewelry, such as watches, rings, necklaces, etc., typewriters, musical instruments, luggage, small radios, adding machines, clocks, sporting goods, guns, cameras, field glasses, electrical goods or any other articles that you may have.

Small articles are preferred but we shall consider anything you may have. If the article is small send it at once or describe it thoroughly if it is too large to send without some trouble.

These articles will be accepted in full payment for a musical setting under our 50-50 plan. We shall reserve the right, however, to refuse all articles we do not consider worth the price of a musical setting.

Any articles may be redeemed upon the payment of our regular price for a musical setting.

Write to us at once. Do not pass up this unusual opportunity to get a start in the most fascinating profession in the world.

Very truly yours,
L. B. BROWN, Secretary.

This "pawnshop" method of becoming a song-hit writer really offered temptations to Lottie. She seriously considered sending on a barrel-full of junk gathered from attic and basement just to see what would happen. Only a realization of the calamity it would be to have the lyric actually published held her impulse in check.

◆ THE "Write Popular Songs" racket, as may be gathered from these experiences of Lottie Perkins, is handled in a variety of ways. There are numerous other concerns than those she contacted, but the methods of this group are fairly representative. In some cases, the aspirant to fame is offered not only a musical setting for his poem but publication as well. In others, he secures only the musical setting, with a list of publishers to whom he may submit the completed song if desired, or perhaps a marketing offer. The profit to the concern, in any event, accrues from the money paid in by the aspirant.

In the majority of cases, this profit probably is not excessive. It costs something to hire the services of a composer capable of turning out

even the most mediocre musical score. When actual publication of the composition is thrown in, even if only a hundred or so copies are printed, the expense must involve close figuring to show a profit at some of the figures quoted.

Of course the lure of easy money and huge royalties implied by these companies in their advertising literature is utterly misleading. But to many of the pathetic clan who succumb to the implications, the outlay doubtless brings adequate return in satisfaction. Think of the joy of parading before your friends as a successful song writer! The fact that you paid someone else to do the writing (for a song is a song only by virtue of its melody) is pleasantly camouflaged in the publishers' contracts, which give you all the credit. In fact, this minor element of your success soon fades into the limbo of forgotten circumstances. You have at one bound reached the pinnacle of success. You have written a song hit. Or at any rate, your friends praised it and seemed duly impressed. The mental attitude is alluringly revealed by this typical piece of advertising literature from the Universal Song Service:

"MY FRIENDS LAUGHED WHEN I TOLD THEM I WAS WRITING SONGS"

"While they did not make fun of me to my face, I knew they thought I was 'chasing rainbows', that some day there would be a rude awakening."

Then Mr. Frank Romano had the thrill of sitting among his friends and hearing the radio announcer say that his song, "I'M MIGHTY GLAD TO KNOW YOU'RE MIGHTY BLUE"—which was about to be broadcast—had just been placed for publication with one of America's foremost music publishing houses.

The covert sneers of his friends changed to riotous cheers. Through Universal Song Service he found the "foot of the rainbow."

His letter is self-explanatory.

Los Angeles, Calif.
February 26, 1932.

Mr. Henry R. Cohen, Chief of Staff,
Universal Song Service,
1504 Sierra Vista Avenue,
Hollywood, Calif.

Dear Mr. Cohen:

I'm still in a daze. I hardly knew what to say.

"Mr. Romano's song has already been accepted for publication." These words are still ringing in my ears and I haven't recovered from the surprise yet.

When I tuned in Wednesday, I was anticipating the thrill of hearing my song broadcast, but was certainly not prepared for such wonderful news. Not just to hear my songs but to learn that one of them had been accepted for publication. Happy? 3-a-a-y! It stunned me.

And did these songs get over Mr. Cohen, they were beautiful! You'll have to overlook my enthusiasm over these songs, but after all, you wrote the melody, constructed it, etc., as whether you like it or not, you'll have to take a bow.

Guess I must have acted a bit foolish, after that broadcast. You see, I was at the home of some friends in Whittier and they were so darned enthusiastic that I didn't know what to say—just wanted to get back home and try to realize what had happened.

Words sound rather weak at times, and it's hard to fully express one's feelings, but I want you to know that I certainly do appreciate what you have done, and when I just say "Thank you," those two short words mean PLENTY! They were beautiful melodies. It was beautiful singing. And need I say it was beautifully handled? And again—it was a beautiful day, all of which leaves me in a beautiful daze.

Sincerely,

(Signed) FRANK ROMANO.

P. S.—But after that broadcast, even if it had rained cats and dogs, it would still have been a beautiful day—at least for me!

How would you like to be in the midst of friends gathered around the radio waiting to hear your song broadcast and have the announcer say that the number had just been accepted for publication?

IT'S THE THRILL THAT COMES BUT ONCE IN A LIFETIME

Impossible, you say. Never! You have just as good a chance as Mr. Romano, provided you have the courage to "see it through."

Mr. Romano will receive a royalty of two and one-half cents on each copy sold and 40% on mechanicals. Should the song turn out to be a smash hit it may earn him an enormous fortune but nothing will ever exceed the personal satisfaction that came from the congratulations of his friends over the success of his first song—the realization that his music was to reach the far places of the earth, wherever tunes are played or songs are sung.

Universal Song Service is the most complete and practical ever offered. Without fear of contradiction we state that no similar organization has such a record of past achievements in the matter of successful sales of clients' songs.

UNIVERSAL SONG SERVICE

5404 Sierra Vista Avenue

Hollywood, California

2209/5

419

Who can doubt that the thrill described by Mr. Romano was worth the \$50 which he had paid for it? He could pose before his friends as a man of achievement. He had written a song; it was being sung over the radio; it was to be published. (By whom is not mentioned.)

They could hardly credit it; but here was proof. Knowing but vaguely of such matters, they assumed that the words and music attributed to him were both the product of his genius. And curiously enough, Mr. Romano himself in a way believed it. Or rather, he believed that the song was essentially his work—the music being, as it were, an unimportant incidental.

It is a curious study in psychology. The promoter of the song racket achieves his purpose by a subtle form of self-abnegation. He fosters a belief on the part of his prospect that the music of a song—the part he proposes to supply—is a mere clerical detail. It is necessary, of course, but unimportant. On the same plane, let us say, as the services of a competent typist.

◆ LOTTIE PERKINS would like to save others from the disillusionment and sacrifice of money that result from dealing with the copyright concerns previously discussed. She feels sincere sympathy for those lured on by the vanity publishers to spend several hundred dollars for publication of a book without merit or sales possibilities. But she is tempted to let the victims of the song-poem racket dream on undisturbed in their make-believe world. They may be puzzled and partly disillusioned by the failure of their "song hits" to click with the publishers or general public; but the ego-inflation they have enjoyed; the pleasure of seeing their foolish words transformed into songs of lilting though trivial melody, must be well worth the investment.

The words submitted to the song services are not always as senseless as Lottie's studied attempt, of course. Most of them must be, however, if we may draw a logical conclusion from the fact that their standard printed or multi-graphed form letters usually make a point of the need for revision.

It is quite possible that Lottie's lyric could have been taken in hand by one or other of the song service adapters and used as the nucleus for an only slightly below-average "popular song." The arranger usually is a competent musician, sometimes with a record of successful song compositions. He employs a few stock melodies, capable of variation to suit the individual poem. He is qualified to take such garbage as "O My Baby," straightening out the meter, changing the words about so that after a fashion they make sense, and turning out a song that may not be greatly inferior to the drivel that pours over the radio from the throats of popular crooners.

Then, too, there is the thousand-to-one chance that a happy combination of words and music may catch the popular fancy and become in actual fact a song hit. Instances certainly have been rare, but possibly they have

occurred. "When It's Springtime in the Rockies" is usually mentioned as the outstanding example, but while this was first published at author's expense, it was hardly a routine case. Mr. Luther A. Clark of National Songland stresses a testimonial letter from Robert Sauer reading as follows: "I want to say that the Piano Arrangement of the song . . . which you made, has added much to the present popularity of that song." In the version published by Villa Moret, Inc., of San Francisco, Robert Sauer and Milt Taggart are credited with authorship of the music, Mary Hale Woolsey of the words. It would appear, therefore, that Mr. Clark's services were limited in this case to the matter of piano arrangement.

Many successful song writers provide only the melody. The piano arrangement and orchestration are, in a sense, incidental features which can be provided by any competent person. And so, also, are the words. For a popular song, a catchy melody is unquestionably the prime consideration. The words, it is said, are often turned out by a hack writer at 50 cents or a dollar per lyric. The relative importance of lyricist, composer, and arranger may be roughly appraised in money value as follows: Words, \$1; arrangement, \$50; melody, anywhere from zero to several thousand dollars.

In very rare instances, the words may count for more, but in others (as in case of Lottie's "O My Baby") they must be rated a liability.

Standard song-publishing companies do not consider words without music—a fact which is used as a telling argument by the song services seeking dollars from aspiring lyricists. The song services do not mention that this is because the words are of no importance, nor do they mention that the music alone will be con-

sidered, and if acceptable, that the publisher can easily find someone to do the lyrics. The appeal of the song service is to the person who can do, no matter how badly, the easy and unimportant thing in connection with song writing. It plays on his vanity by making him feel that his part is the essential.

How are real song hits created? Usually, a composer, writing both words and music, or else collaborating with someone who furnishes the words, turns out a catchy melody. As a rule, he is a publisher or a staff composer for a publishing company, for almost ninety-nine per cent of popular music is written right in Tin Pan Alley. The publisher employs various methods of popularizing it, chief among which is inducing orchestras and singers to include it in their programs. If it is destined to be a "hit," this form of "plugging" will make it popular. When the author, or authors, cannot get a publisher to take a chance, they may publish it themselves and arrange for the plugging. In the majority of cases, the composer is a public performer and can do much of his own song plugging.

Song-services of the type Lottie Perkins contacted through magazine advertisements, are in no position to arrange for any effective plugging of their clients' songs. The author (even if he is only the author of the words) may sometimes take over the promotion of his own work, and—though authentic cases are not at hand—it is conceivable that he could popularize a melody which he had paid the song-service for writing in his name.

At any rate, he has had his thrill. "They laughed when I told them I was writing songs"!

ONLY ONE STEP

. . . By RALPH H. ALLGOOD

I REMEMBER having read somewhere, years ago, a statement made, I think, by Ty Cobb which said, in effect, "The difference between a major leaguer and a 'bush' leaguer is only one step in reaching first base."

To those familiar with the national pastime, the truth in this terse pronouncement is obvious. We have noted time and again that college and semi-professional teams, when playing in their own class, display a brand of ball which seems every whit as good as that of the bigger teams. They field cleanly, they throw well, they are fast and aggressive, they hit sharply. But pit them against a team of major league caliber and it becomes apparent at once that they lack that certain vital something, that ever-so-important "one step in reaching first base," necessary

to convert them into what the sport scribes describe as a winning combination. And so, in most cases, they are beaten decisively.

As it is in baseball, so it must be in every department of achievement—peculiarly so in writing. "I don't see that the stories they are publishing are much better than mine," the young writer often is tempted to say. Perhaps they are not. They may lack only that one ever-so-short step of reaching the first base of editorial acceptability. It may be this one step that prevents the writer who is already selling from hitting the better markets. A little more seasoning, a more determined effort—perhaps the mere sharpening of your spikes—may be all that is needed to take you out of the "bush league" class into the ranks of the majors.

A Confession Story In Every Block

... By McREE VAUGHAN



McRee Vaughan

I WAS in the First National Bank of the Southern city that happens to be my home . . . and cashed a small check. The paying teller, whom I had known from childhood, looked at me with interest, deeply tinged with condescension.

"Hear you're writing, now."

"Yes," I said.

"Hear you're

making money."

"A little," I said.

"How much did you make last month?" he probed, with the freedom of old friendship, and with an it-couldn't-have-been-so-much intonation.

"Twenty-five hundred dollars," I said—and was glad that I could say it truthfully—for once!

"Twenty-five hundred dollars—!" There was awe in his voice, and then: "Oh, well . . . writing . . . it's the easiest money in the world."

"Yes?" I questioned. "Did you ever make any money by writing?"

Later, that same day, I went to a reception and heard two women discussing me.

"McRee Vaughan . . . writes 'Confessions' . . . here, somewhere . . . wine-colored velvet. . ."

"They say she makes a lot of money—and I can't believe it. She doesn't look intelligent."

"Oh, it's talent, not brains! I could write—but it's too much trouble."

I laughed—to myself. "Talent" with me! "Too much trouble" for her. Even for the "easy money."

Now, I don't make such a lot of money. Every now and then, I make a lucky hit. And because of the every-now-and-then, I'm vaguely supposed to have a lot, all the time.

The money I've made hasn't been "easy." Once, it is true, I wrote a story in two hours

and it brought me two thousand dollars. Pretty easy, that. Yes, but—back of those two hours lay the tedious road of learning how to write—anything! And a trail of stories without number, that were born slowly and in great pain, that were cared for—tenderly!—and clothed in the best I could give them. They stumbled uncertainly from editorial office to editorial office until they were worn out and retired at a ripe old age.

In days to come, I may find easy money in the writing game; but I haven't met it, yet. I work about four hours every night. But everything that makes my life goes into those four working hours. Even the compound of hope and fear with which I open my post-office box!

"All is grist that comes to your mill," one of my friends said, one day. And it was true, for that's the way I write confessions. I grab every sensation that I see and feel and imagine, and smooth it in somewhere so that it will blend with the color scheme I'm using at the time.

One of the things I have learned is to write about everyday people and everyday things. The big, spectacular story of breath-taking impossibility may get by and pull down a prize or regular rates. But the confession magazines want things that have happened to ordinary people—to me and to you, to the man around the corner and the woman across the street. Things that the world never knows, things that have torn up hearts and lives.

Stories like that are everywhere! And confession stories can be true—almost every word—or the situation back of every word. Get the right lines, and then—write between the lines!

◆ TAKE a certain block in a city that is almost like my home. In one house a beautiful girl, very young, petted and adored by the whole family. Crazy in love with a rather worthless chap. Most of the girls in that part of town are crazy about him, also. He has a good allowance, a good car, personal charm. This girl's intimate enemy makes up her mind to have him or die—and starts her campaign. Our girl forces him to decide between them. He leans toward the other girl—and so she breaks

Mrs. Vaughan is a regular contributor of confession stories to *True Story*, *True Experiences*, *Modern Romances*, *I Confess*, and others. She has the distinction of being the winner of two *True Story* prizes of \$2000 each. She sells fiction to the love-story magazines, religious magazines, and others, and has placed many poems.

with him. Agony . . . regret . . . apathy . . . resignation. And then—another young man comes into her life. A bit older, a bit firmer. Without the other boy's *flash*. He falls for the girl—tries to woo her, but she has been burned and the scar is still fresh. And so he stands by. He pours his devotion over her. And the scar grows fainter and fainter. . . . She sees his worth, contrasts him with her old sweetheart, who has married the intimate enemy. And still—she loves the first boy in an unyielding way. When a child is born in their home, she goes to see it. "This," she thought, "would have been my child. . . ." And the child is like his father, and tears her heart—and something else tears her heart, crushes it with granite-like fingers. For the child is blind, and crippled. "My child!" she thinks again, on the way home. "He would have been my child. . . . And I would have been wrecked for life—just as his mother is wrecked for life!" Respect for the hard-working, serious-minded boy grows in her heart . . . turns to love. Love that will last through life, go with her through all eternity.

That story has any number of possibilities. And it could be written in the heart-blood of the poor little mother who would die, now, through all the days of her life.

All right. Another house in that same block. A young wife, devoted to her husband. They have a home, a car—and happiness. And then—he doesn't love her any more. There is another woman. The wife goes to this woman, pleads with her; but a separation follows—with a reconciliation hard on its heels. But that goes to pieces, and they divorce. In the years that follow, the young wife, with crushed heart and bleeding pride, keeps her chin above water, and a man, high in the business world, teaches her to swim. But nothing, she tells herself, can make her forget her husband. He has married the other woman and they have children. They have, finally, a break. And then—he goes to his first wife and begs her to come back to him, to give him a second chance. He wants *her* to raise his children. In that hour, she discovers that the man is an utter stranger

to her. The man who had helped her in the hour of her great need had made her forget her need of the man who had been her husband. Had made her forget the man, himself. She has been blind, but that hour restores her sight. She sends him away, and goes to the other man, almost asking him to take her into his arms. But he doesn't have to be *asked*. . . .

That's something like the other story—but then, women are alike!

Another house: The show-place of the neighborhood and the little house next door. A well-to-do bachelor lives in the big house and girls from all over town are angling for him—and two of the girls next-door. The third girl worships him secretly, from a distance. His hundred-and-one female relatives are forcing girls upon him and are distressed that he is interested in the girls next door. They do not fear the little kitchen drudge; but he marries her, of course. . . .

◆ I COULD go on. There's a story in every other house in the block. Perhaps in every house—but I don't *know* the history of *all* the people in the block. And there's a story next door to you, across the street, or in the apartment downstairs. Or think of the people you knew, back home. You'll find stories everywhere, if you'll start looking for them.

And just looking for them and finding them isn't enough. You've got to feel 'em, and make other people feel 'em.

I am a teacher of dramatic art and this is the big thing I try to get across to my pupils: Don't try to imagine feeling. Put yourself in the situation, or imagine yourself in the situation, and the feeling will come. Make other people feel as you feel! That is art. If you can't do it, you're not an artist.

And so—take it from me! In writing confessions, feel with your heart, then tear your heart out—and let 'em see it beat! You've got to explain—and reveal!—everything—in order to make money. And it's not "easy money," take it from me, again!

And *don't* take my outlines—for the stories are on their way to an editor, right now!

THE CREATOR of one of the outstanding characters in mystery fiction, the philosophical Chinese detective, Charlie Chan, died in Pasadena April 5 of a heart attack. Earl Derr Biggers was 48 years old. His first big success was "Seven Keys to Baldpate." It is said that the inspiration for Charlie Chan, who appeared in five books, was a real Chinese detective whom he met several years ago on a trip to the Hawaiian Islands.

SEVERAL EDITORS during the past month have requested us to call to the attention of contributors

the importance of putting sufficient postage on their manuscripts. "So many manuscripts have come in recently carrying inadequate return postage that the matter is becoming a problem," writes one editor. In not a few offices, manuscripts bearing postage-due stamps are refused. In any event, the contributor who is careless about this matter creates an antagonistic impression, which is unfavorable for success in selling. Care in enclosing adequately stamped return envelopes also is stressed by various editors as an essential which is overlooked by far too many writers.

THE STORY OF A MAGAZINE ARTICLE

... By FRANK CLAY CROSS

Associate Editor, *The Author & Journalist*



Frank Clay Cross

READERS of *The American Magazine* will find, in the June issue, a gripping, human-interest article about Dode Smith, mother of Ernest Smith, "The Hercules of the Trojan Football Team" of the University of Southern California. This article was written by Loraine Carr of Amarillo, Texas, a young niece of

Dode Smith. It is the first piece of any kind that she has ever sold or had published. Surely her achievement is one to rouse the envy of many beginners at the business of writing.

I happen to have enjoyed the privilege of watching this article grow from a mere idea to its present position in a magazine which will be read by several million people. I read it in two complete revisions before it finally went to the editor, and then I happened to be in New York City where I watched its progress through the editorial office of *The American*. Please understand, however, that it is not my intention to steal one iota of the credit which Mrs. Carr so highly deserves. These facts are recorded here merely to explain my intimate knowledge of the article's development.

In my previous discussions of non-fiction writing in *THE AUTHOR & JOURNALIST*, I have said that a good article idea should have three elements: first, importance for the readers of the magazine in which it is intended to appear; second, originality; third, timeliness. Every one of these elements is present in Mrs. Carr's idea. It is *important* because it deals with motherhood. The mother instinct is one of the primary instincts of mankind. Any article which appeals to one of these primary instincts, is important. The instinct for self-preservation; the instinct for recognition; the sex instinct: these are others that rate high in the scale.

Mrs. Carr's idea is *original* because it presents motherhood of a character which is not often described: motherhood rampant, motherhood triumphant. Dode Smith is no ordinary mother. It is *timely* because it mentions the election of Ernest Smith to the "All American Football Team" of 1932, as the culmination—the acme of Dode Smith's career as a mother.

I have also said in my previous discussions that it is often desirable to write a preliminary letter to the editor of a magazine, outlining your idea briefly to him and asking him whether he would care to see an article developed from it. This procedure has several advantages. In the first place, if the editor expresses interest in the idea, you have a definite market for which to slant your article. Second, if no editor gives you encouragement, you are saved the time and trouble of working on an unsalable manuscript. Third, an article which goes to an editor who has asked to see it, is likely to get somewhat more consideration than an article which comes into his office "cold."

The letter which Mrs. Carr wrote to *The American Magazine*, before undertaking her article, is truly a masterpiece of its kind. It is somewhat longer than the average letter of proposal should be, but the length of it was justified because, being an unknown writer, she was confronted with the task of showing the editor that she really knew how to write. It was addressed to Mrs. Harding of the editorial staff, and read as follows:

I am querying you concerning a timely, heart-gripping story which I should like to see *The American Magazine* have on its pages.

At this moment, as you know, the University of Southern California is lauding Ernest Smith, "The Hercules of the Trojan Football Team," who walked unchallenged into the All-American Pick for 1932. Ernest Smith is an outstanding example for the youths of America. He had no money, he had no pull, but he was chock full of dogged determination.

I want to tell all America about his FIGHTING MOTHER behind the scenes. For forty years she has been on the scrimmage line, running interference. I challenge Tulane, I challenge Army, I challenge any school that can boast an All-American, to produce a mother like Dode Smith.

Her story will grip the hearts of every true-blooded American. It will bring your tears; it will bring your cheers. I'll venture "Pop" Warner, for the moment,

will forget his bitter 13 to 0 defeat and yell, "Three cheers for Dode Smith!"

This woman is the mother of nine children. This Hercules of the Trojans is her baby. Although she never knew where their next meal was coming from, all her nine children are college men and women. Dode Smith never whined, "I wish my children had a chance." She was too busy making holes in the scrimmage line for her children to go through.

She is a huge woman who weighs 225 pounds. She walked into the college office at Spearfish, S. D., and faced the president. "My children are as smart as anybody's children. They are as good. I don't have a dime but tomorrow my children are starting to this college. Do you hear?" Her fist pounded the desk. The windows rattled. The next day the Smiths started to college.

Dode Smith bent over steaming tubs of clothes to pay the bills. "Some day the whole world will be proud of my kids," she said. . . .

Dode Smith is battered and bruised by forty years of aggressive charging. When Ernest Smith crosses that gridiron at Rose Bowl, while California, the West and all America gives three cheers, I can see Dode Smith tossing her hat in mid-air. I can see her clench her horny old fists as she yells, "I told you so!" This will be her touchdown.

Mrs. Harding, I can present this story from any viewpoint you may suggest. I have a thorough knowledge of the subject. Dode Smith is my aunt. The fighting Trojan is my cousin. I have gone with them every step of the way.

I want to sit in Rose Bowl right beside Dode Smith. I want to see her story in *The American*. Please let me know if you are interested.

Very sincerely,

LORRAINE CARR.

◆ CAN you imagine any editor reading a letter like that, and not being moved by it? The beginner who can present a good article idea as vividly as Mrs. Carr presented hers, is bound to get his, or her, chance. Just to show what effect this letter had, let me quote Mrs. Harding's reply to it.

Dear Mrs. Carr:

The idea has great possibilities. Undoubtedly Dode Smith is the kind of woman about whom one could write a perfect peach of a story. But then again a story about her might flop terribly. All I can say is, if you are keen about trying the article, we'd be delighted to see it.

Your letter is enthusiastic to the *nth* degree. Can you put the same amount of feeling into the finished portrait of Dode?

If you decide to tell her story, please bear in mind that it must not be written just for football fans. It must not be the mother of Ernest Smith. The football lad can be in the departure, but we want the story of the other eight children. We must see Dode, a grand, fighting mother with the whole family as a background. Put into the piece motherhood rampant, motherhood demanding a square deal for her children; make it motherhood triumphant.

Good luck be with you should you decide to try the piece. We are most anxious to see it.

Very sincerely,

MABEL HARDING.

I should like to quote the correspondence that followed between Mrs. Carr and me, and her further correspondence with Mrs. Harding. At first she was somewhat appalled by the

warmth of the reception which her idea had received; but soon she settled down to work on the article with a true professional spirit. "I'll do it over a dozen times if necessary," she wrote to me.

The first draft of the article contained certain faults which the writer saw very clearly when they were pointed out to her. In her effort to make Dode Smith a symbol of "motherhood rampant," as Mrs. Harding suggested, she made her too aggressive. The characterization in the piece needed softening, else it seemed likely to miss the reader's sympathy. Then, too, she failed to present an adequate picture of the whole Smith family. Dode was doing a lot of fighting, but it was not entirely clear what she was fighting about.

The most difficult revision, however, had to do with the introduction. Being fully informed of its importance, she knew that she must make it as intensely interesting as possible. She knew that the first few paragraphs of an article must be worked over, no matter how many times, to put them into a form that will immediately grip the reader's attention. She also knew that they must "point the way" of the article—tell what it is about.

The fact that she sold her piece indicates the intelligence with which she went at it. She was determined to eliminate every weak spot that it contained, as far as her ability permitted. She did not hurry. More than two months elapsed between her first letter to Mrs. Harding and the submission of the finished article.

When the final draft was sent to *The American Magazine*, I happened to be in New York and therefore in a position to watch how it was received. It arrived at the office Tuesday morning, March 7, and was finally accepted the next Monday.

The manner of its acceptance is interesting as it shows the course of a manuscript through a magazine office. It did not, of course, go into the hands of the "first reader," as it would if it had come into the office "cold." It was read first by Mrs. Harding, and then passed to Mr. Hugh Leamy, the managing editor. Both voted on it favorably. It then went to Mr. Summer Blossom, the editor, who was not so favorable to it as the other two had been, but who decided to accept their judgment. This procedure of voting on manuscripts is common in editorial offices. The chief editor always has the privilege of overriding the vote of the subordinate editors, but usually he does not. I have had this happen to me, however, on at least one occasion. The article was one that I had submitted to *Liberty*.

Mrs. Carr's article, as you read it in *The American* is virtually as she wrote it, except for the introduction. This has been changed,

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somewhat, in spite of her own efforts to make it suitable.

◆ MANY beginners are somewhat chagrined when an editor changes what they have written, or asks them to make revisions. The old-timer is not, for he knows it is customary. I had an editor tell me how he completely rewrote an article by Emil Ludwig, condensing it from about seven thousand words to less than three thousand. I also know of a very popular woman writer, whose articles appear as features in the foremost women's journals, all of whose stuff has to be pretty thoroughly revised in the editorial offices before it goes into print.

I myself have seldom written an article which was not changed or which I was not asked to change, at least in some small detail. Some time ago an editor sent back an article which I had submitted to him, asking me to revise it

and explaining his request as follows: "There is unquestionably a good article here, and I haven't the slightest doubt that you can bring it out. And I assure you that it would be the exception, rather than the rule, if it got by the first time. This does not mean that we arbitrarily demand revisions on everything that comes in, but that there is almost always something that we think ought to be done to make pieces submitted to us better material for our book."

I believe that the experience of Mrs. Carr should be helpful and inspirational to new writers. It is evidence that one does not, necessarily, have to work up to the better magazines through the smaller ones. I myself made my first real sale to *Good Housekeeping*.

That you will hear more from the biographer of Dode Smith, I am very sure, for she has all the qualities that make for success.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

INSURANCE COMPANY PUBLICITY

THE AUTHOR & JOURNALIST heartily endorses the action of the National Association of Business Writers in requesting the Metropolitan Life Insurance Company, through its Policyholders Service Bureau, to desist from free publicity efforts among business papers with articles dealing with business methods offered gratis. For a number of years, this "bureau" has prepared special reports on business and other subjects and distributed them free, in mimeographed form. Only recently, apparently, has the company offered the material to business papers. During the past six weeks, it has appeared in a number of publications, with credit given to the life insurance company.

Of course, it is cheap and valuable publicity for the life insurance company. It seems to offer the business paper, pressed hard at this time by economic conditions, an opportunity to cut editorial costs.

Examining the material, however, the National Association of Business Writers has found that it is based to an extent on articles which have already appeared in business papers. In fact, it appears that material written by N. A. B. W. members has been reshaped by the Policyholders Service Bureau, and included in releases to business magazines.

It is to be hoped that the life insurance company, receiving the N. A. B. W. complaint, will abandon business papers as a field for free publicity efforts of this character. The plan constitutes unfair competition for writers, and cannot be justified.

Motor, 57th St. at 8th Ave., New York, is read principally by new car dealers; therefore all editorial material should be aimed at them, according to Neal S. Adair, managing editor.

Motor Trade, 71 Richmond St., W., Toronto, Ont., has been changed to *Motor Magazine*. It is now a quarterly of large size, printed on high grade stock,

and using only articles of the most thorough or exhaustive type covering sales and servicing. The majority of servicing articles are prepared by technical experts, and the photographs are taken in accordance with the needs of the article. The sales and production articles are prepared from government reports and usually are not illustrated. Ray D. Lister, editor, states that, generally speaking, *Motor Magazine* is not a good prospect for articles or photographs of any sort, but inquiries concerning such will be welcomed and given prompt attention.

National Laundry Journal, 461 Eighth Ave., New York, George M. Sangster, managing editor, announces that an embargo has temporarily been placed upon the purchase of manuscripts.

O'er the Threshold, announced by the Periodical Publishing Co., Grand Rapids, Mich., did not materialize and therefore is not in the market for material.

Hotel and Restaurant Times, "the Newspaper of the Industry," 327 S. La Salle St., Chicago, has just been announced. At present it will be operated on a controlled circulation basis to hotel and restaurant executives in a territory bounded on the east by Pennsylvania, on the west by the Kansas-Colorado line, and on the south by the Kansas-Oklahoma line. Full details of operation have not as yet been worked out, according to Edward G. Gavin, editor.

Materials Handling & Distribution, 420 Lexington Ave., New York, has been temporarily suspended.

The United States Daily, 22nd and M Sts., Washington, D. C., which suspended publication March 6, has been resumed as a weekly. So great was the demand on the publishers for the continuance of a newspaper devoted entirely to Government information, that it was decided to publish a composite issue every week, giving the news of Government action during the previous six days.

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Building Modernization is a new publication announced by Business Journals, Inc., 192 Lexington Ave., New York. Charles G. Peker, formerly editor of *Building Age*, is editor.

Real Estate has moved from 228 N. La Salle St., to 32 W. Randolph St., Chicago.

Architect, formerly at 485 Madison Ave., New York, is now at 100 E. 45th St. Articles on architecture and the Allied Arts are paid for on publication at \$8 a column.

Radio-Television Retailer & Jobber, which suspended publication in January, and *Packaging Record*, which suspended in March, both published at 1465 Broadway, New York, have been offered for sale by Myron F. Hobbs & Co., Inc., New York.

Herbert Shryer, for many years editor of *Burrough's Clearing House*, Burroughs and 2nd Aves., Detroit, Mich., died recently.

The Taxpayer, Middletown, O., announced about a year ago, suspended publication following the first issue, according to word received from the secretary of the Middletown Civic Association. "It was merely a venture on the part of Mr. Anton Rosing, as we understand it," writes Secretary Spring, "for we know he is without funds at this time. It is our opinion that publication will not be resumed and that writers who submitted manuscripts will not be paid."

Southern Textile Bulletin, Charlotte, N. C., has changed its name to *Textile Bulletin*.

Broadcasting (with which was combined, in February, *Broadcast Advertising*, Chicago) National Press Bldg., Washington, D. C., does not buy outside material, according to Sol Taishoff, editor. "All our material is supplied from the trade, chiefly from our own correspondents and from advertising agencies and radio stations."

Writers who submitted manuscripts to *Institution Management*, formerly at 420 Lexington Ave., New York, are, apparently, out of luck. The department editor secured the name of one man connected with the publication, and wrote him, but was unable to learn anything concerning manuscripts submitted, or the whereabouts of J. F. Kennedy, the editor.

The following publications have been reported far behind in payments, and decidedly unsatisfactory to deal with at this time: *Wayside Salesman*, 1105 Merchandise Mart, Chicago; *The Sample Case*, 632 N. Park St., Columbus, O.; *Electrical Record*, 17 E. 42nd St., New York; *Pet Dealer*, 63 Beekman St., New York, and *Chain Store Links*, 10 S. 18th St., New York.

Aviation Engineering, 19 W. 47th St., New York, apparently has either moved or suspended publication, as all mail is being returned.

Modern Mechanix and Inventions, 529 S. 7th St., Minneapolis, Minn., is "more and more going photo," according to Donald Cooley, associate editor, who explained that manuscripts without illustrations have very little chance of acceptance.

Asbestos announces a change in location from 1701 Winter St., to 16th Floor Inquirer Bldg., Philadelphia.

Music Trade Review has been merged with *Radio Merchant*, 420 Lexington Ave., New York.

The Haire Publications (*Linens & Domestic*, *Infants' & Children's Review*, *Corset & Underwear Review*, *House Furnishing Review*, *Crockery & Glass Journal*, *Notions & Novelty Review*), 1170 Broadway, New York, announce a decrease in rates from 1 cent to $\frac{3}{4}$ cent a word. Payment is made 15th of month following publication.

Savings Bank Journal has moved from 21 E. 40th St., to 274 Madison Ave., New York.

Western Plumbing & Heating Journal is now located at 3665 S. Vermont Ave., Los Angeles, instead of at No. 2124.

Ford Dealer and Service Field, 407 E. Michigan St., Milwaukee, Wis., is now in the market for brief articles on fleet management and operation (any make of car). H. James Larkin, editor, reports promptly on all material, and sends check within a month following acceptance.

Art News, 20 E. 57th St., New York, reports it does not solicit news articles or photographs of any kind from free-lance contributors.

Canadian Horticulturist, Peterboro, Ont., uses Canadian experience articles on growing and cultivating fruit, flowers and vegetables, 800 to 1000 words. Information on new and noteworthy plants is especially desired. Payment is at the rate of 3 cents a line.

Design, 307 S. Franklin St., Syracuse, N. Y., uses articles from 500 to 1500 words, on applied design, decorative design work, decorative arts, decorated wrapping papers, parchments, stained glass, etc., but makes no payment.

Decorative Furnisher, 381 4th Ave., New York, appeals to interior decorators, decorative departments in high class department stores, home furnishers and retailers of decorative furnishings. Illustrated articles on furnished rooms in private homes are used. Payment is on publication.

Dairy Produce, 119 N. Franklin St., Chicago, is buying little material—"and that little must be well illustrated," writes C. S. Paton, editor.

Furniture Age, 2239 Herndon St., Chicago, is interested only in articles secured on direct assignment, according to J. A. Gary, editor.

Seed Trade News, 60 W. Washington St., Chicago, is not in the market for any new material whatsoever, emphatically states N. C. Helms, editor.

The Goat World, Vincennes, Ind., does not pay for material. "Our correspondents are breeders who donate their services and confine their articles to milk-goat subjects," writes Will L. TeWalt, secretary of the American Milk Goat Record Association, of which *The Goat World* is official organ.

The Highway Magazine, Armco Culvert Mfgs. Assn., Middletown, O., has prepared a statement for all who would write for it, which the editor, W. H. Spindler, will be glad to send on request.

Drug Topics, 330 W. 42nd St., New York, is paying only \$1 apiece for brief merchandising items, at present, unless illustrated, when \$1.50 is paid. "Try to keep them to 100 words," advises Don Robinson, associate editor.

Canadian Geographical Journal, Victoria Bldg., Ottawa, Canada, Lawrence J. Burpee, editor, has so much accepted material on hand that very little more will be needed this year.

The following publications have been discontinued or temporarily suspended:

Technocracy Review, 96-98 Park Place, New York.

Smoke, 513 Pacific Block, Seattle, Wash.

Western Canadian Motor, 404 Homer St., Vancouver, B. C.

Bags, 150 Lafayette St., New York.

Mechanical Package Magazine, Minneapolis.

Technocrats Magazine, Minneapolis.

Air Conditioning, 167 Madison Ave., New York.

Western Wood Worker and Furniture Factory, Seattle, Wash.

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On January 18th, Paul Hawk's first story arrived in my office. It was a detective short story, for which I had an urgent editorial request. On January 20th, I advised Mr. Hawk of its acceptance.

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LITERARY MARKET TIPS

(Continued from Page 2)

Through an error, *Home Digest* appeared in a list of discontinued magazines published in our March issue. *Home Digest* is published monthly by the Wadsworth Company, Book Bldg., Detroit, Mich., and is interested in receiving articles about the home, food, health, etc., in lengths between 800 and 1000 words. Payment is made at from 1 to 2 cents a word on publication.

George W. Bartlett, Tridell, Utah, writes that he is prepared to make an attractive offer to the author of an acceptable play; either an outright cash purchase or royalty agreement. It may be of any type, it sufficiently interesting and dramatic; plays of ten characters or less with simple stage settings preferred. It should require two hours or longer to play. Mr. Bartlett states that rejected plays will be promptly returned if stamped return envelope is enclosed.

Children's Comrade, *Girls' Friend*, and *Boys' Companion*, 1724 Choteau Ave., St. Louis, Mo., are Sunday School magazines offering a market for material. *Children's Comrade* is edited for children under 9 years of age. It uses short-stories up to 700 words, with religious themes, such as Bible stories retold and those stressing desirable habits of conduct, and verse up to 12 lines. Rose M. Kinker is editor. . . . *Girls' Friend* is for boys between 9 and 15 years of age. It uses short-stories, 1500 to 2500 words, on religious, out-of-door, juvenile, rural, city, history, and science themes; serials of 6 to 8 chapters, articles on nature, science, history, etc., 1000 to 2000 words; short fact items and fillers, 25 to 300 words; verse, 8 to 16 lines preferred, also photos and illustrations submitted with articles or stories. F. E. McQueen is editor in chief, Marie Rose Remmel, associate editor. . . . *Boys' Companion* is under the same editorship and uses material of the same type slanted toward boys. Rates paid are 20 to 30 cents per 100 words; verse, approximately 5 cents a line; fillers 15 cents per hundred words; varying rates for photos, on acceptance.

Adventure, 181 5th Ave., New York, is now published monthly at 15 cents. It uses short adventure stories up to 7000 words, novelettes up to 15,000, and serials. At present it is not in the market for filler material. Some adventure articles and verse are used. A. A. Proctor is editor, and good rates are paid on acceptance.

Sky Fighters, 122 E. 42nd St., New York, is now edited by George Bruce, who was named president of the company following the death of Wm. L. Mayer on March 20.

Western Super-Novel, 53 Park Place, New York, although it issued a call for manuscripts, seems to be made up largely of reprint stories purchased after use by other magazines.

Real Detective, now at 1300 Paramount Bldg., New York, under the editorship of West F. Peterson, is in the market for true illustrated crime and expose stories, 5000 to 6000 words; for short-stories of the detective-mystery type, same lengths; for two-part serials of 24,000 words, and novelettes of 10,000 to 12,000. Payment is on publication at 1½ cents a word.

The American Boy, 550 Lafayette Blvd., Detroit, Mich., will be out of the market for material of any type until October, 1933.

The Family Circle, 101 Park Ave., writes that it will not be printing or buying any stories for several months.

"Three Street & Smith magazines, totaling four issues a month, offer a perfect market for the writer of short-stories under six thousand—preferably around four thousand—words," writes John L. Nanovic, editor. "They are *The Shadow Magazine*, twice a month; *Nick Carter Magazine*, and *Doc Savage Magazine*, each issued monthly. Inventory is at a low point, and they are ready to stock up to the limit with good yarns. The requirements are simple, and need no special slanting other than the elements of a good story. *The Shadow Magazine* wants detective stories which are interesting as well as active. Action is desired, but it need not be utilized to kill the natural interest or progress of a story. A purely deductive story is not wanted, but one with a judicious mixture of deduction, action, and danger will always hit the spot. Complex situations are not necessary. A good, simple, straightforward plot is much preferred to the one which attempts to condense a novel-length plot into a short-story. It is necessary that the hero be a detective, police officer, private dick, or amateur detective, and that his purpose be to solve a crime. Gangster stories are not wanted—that is, stories which center about gangsters themselves. The officers can match their wits against gangsters, but the gangsters must always be shown up for unlawful citizens, and fittingly punished. . . . *Nick Carter Magazine* is almost similar in requirements. The trend in this magazine is more toward the private detective, rather than the police officer. However, stories submitted for *The Shadow Magazine* are automatically judged for *Nick Carter Magazine* also, and vice versa. . . . *Doc Savage Magazine* needs short-stories that have American heroes in various settings of adventure and colorful atmosphere. There is no limitation as to plot or territory. The whole world can be used for the action; any kind of adventure or thrilling story can be utilized. We do, however, steer clear of 'dated' stories of the past decade. Stories laid in other countries, before the World War, are not taboo, though, if they are interesting. For all three magazines, the rate of payment is a minimum of one cent a word, on acceptance, with a higher rate if the story is exceptionally good. Readings are prompt—a week is usually the maximum time required for judgment. Payments follow the age-old Street & Smith custom of every Friday, without a miss. And the address for all three, of course, is 79 Seventh Ave., New York."

Blab, 216 Metropolitan Bank Bldg., St. Paul Minn., has been reported by a number of contributors as having failed to make payment for material published in various issues.

Sunday-School World, 1816 Chestnut St., Philadelphia, published by the American Sunday School Union, is prepared for teachers in one-room rural Sunday schools. Arthur M. Baker, editor, writes: "Our purpose is often missed by writers. Those who send us material about organized modern church schools, sophisticated city children, ethical problems, or controversial subjects, are wasting their time and ours. A writer who is familiar with the peculiar problems of the rural school, knows his Bible, and can write conservatively, helpfully, and authoritatively, without denominational bias, probably can send us something we shall be glad to purchase." Rates are ½ cent a word on acceptance.

Northern Messenger, P. O. Box 3070, Montreal, Canada, writes that it will not be in the market for contributions for several months. *The Witness and Canadian Homestead* at the same address is also practically a closed market at present.

Mail addressed to *The Classmate*, 420 Plum St., Cincinnati, Ohio, is returned unclaimed by the post office.

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Calgary Eye Opener, 602 McKee Bldg., Minneapolis, Minn., is reported to have fallen several months behind—at least in case of certain contributors—in payment for published material.

Hot Dog, 100 Park Place, New York, has been revived by Dave Gordon (Jack Dinsmore). It uses racy humor miscellany. Contributors who have dealt with it report that payment is made at low rates and some time after publication. *Hot-Dog* is a similar publication which has appeared from the same address.

Arts & Decoration, 578 Madison Ave., New York, is now edited by Camille Davied, succeeding Mary Fanton Roberts.

Psychology, 1450 Broadway, New York, is not now in the market for serial material. In addition to psychological, inspirational, and business articles, it uses personal-experience stories and short-short stories, according to word received from Miss Eldora Field. Payment is at varying rates, on publication.

College Life, 570 7th Ave., New York, is now being published bi-monthly.

Young's Magazine and *Breezy Stories*, formerly at 1071 6th Ave., have moved to 55 W. Third St., New York.

Christian Business, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo., will be re-entitled *Good Business*, beginning with the July issue.

Startling Detective Adventures, 529 S. 7th St., Minneapolis, announces that Douglas Lurton has succeeded Earl Buell as editor.

The American Home, 244 Madison Ave., New York, now pays on publication at 2 cents per word, for practical articles on home, interior decoration, building, gardening, and allied subjects up to 1500 words in length. Mrs. Jean Austin is editor.

Magazines of the Christian Board of Publication, Beaumont and Pine St., St. Louis, including *Storyland*, *The Front Rank*, *Boys' Comrade*, *Girls' Circle*, and *Junior World*, are now paying on publication. Rates are \$3 to \$4 per thousand words.

Home Friend Magazine, 1411 Wyandotte St., Kansas City, Mo., has reduced its minimum word rate for prose to ¼ cent a word; verse to 10 cents a line; photos to \$1 to \$2 each. *Illustrated Mechanics*, also edited at the same address by E. A. Weishaar, pays ½ cent to 1 cent a word for prose, \$1 to \$2 for photos and drawings. Payment is on acceptance.

The News, 220 E. 42nd St., New York, offers \$25 apiece for "real life stories" of about 2000 words. Address Real Life Stories. Apparently the schedule is pretty well filled for some three months ahead.

Screen Book, 529 S. 7th St., Minneapolis, is now edited by Frederick James Smith and Jack Smalley.

True Story Magazine, 1926 Broadway, New York, makes the announcement that while other magazines of the Macfadden group are glad to buy stories through agents, the peculiar nature of *True Story* material makes direct contact with between author and publisher more desirable. Contributors are requested to submit manuscripts direct. "Due to the intimate nature of these stories we cannot accept stories submitted through intermediaries," is the requirement. "We are anxious to get stories just as the writers tell them, not improved by professional coaching."

Discontinued-Suspended

Battle Aces (Popular Publications), New York.
The Circus Scrap Book, Jersey City, N. J.

PRIZE CONTESTS

The Little Theatre of Temple Israel, Boston, devoted to the production of plays of Jewish interest, announces its third playwrighting contest for one-act comedies of American Jewish life. Consideration will be given to the following types: high comedy, fantasy, satire, farce. Prizes of \$25 and \$15 are offered for the two best. No previously published or publicly presented plays are eligible. Two copies of the play, one of which may be a carbon, are required. Plays should be unsigned, but accompanied by separate identifying letter. Submit before November 1, 1933, to Rabbi Harry Levi, Temple Israel, Boston.

Carlyle House, 307 Fifth Ave., New York, offers prizes of \$100, \$25, \$10, and three of \$5 for best essays answering the questions: "Which money-making tips in Jack Woodford's book, 'Trial and Error—Writing and Selling,' are most valuable? Which chapter reveals most about the inside workings of the writing game?" A special prize of \$25 is offered for the most interesting essay condemning the book. Essays must not exceed 250 words. Address Contest Editor, Carlyle House.

Chatto & Windus, 97 St. Martin's Lane, London, W. C. 2, England, announce a prize of £250 for a humorous book, preference being given to novels. The contest closes March 1, 1934. Those interested should write to the publishers for details.

The Prairie Playmakers, Omaha, are conducting a nation-wide contest closing August 1, 1933, in which they will award \$100 for the best play of three acts or equivalent. Author's name must not appear on manuscript, but, with title of play, should be enclosed in separate sealed envelope. Enclose stamped, self-addressed return envelope. Address E. M. Hosman, contest chairman, The Prairie Playmakers, Municipal University of Omaha, 3612 N. 24th St., Omaha, Nebr.

Better Homes and Gardens, Meredith Publishing Company, Des Moines, Iowa, has announced the prize-winners in its first "better homes" contest and announces a second better homes contest in its April number, with awards totalling \$3000. The contest is divided into four classes, in each of which twenty-nine awards are offered, ranging from \$5 to \$200 with a grand national sweepstakes of \$1000 for the one best entrant. Contest ends December 31. The work of home improvement or remodelling must be done sometime between January, 1933, and the end of the year. Before-and-after pictures must accompany a 300-word letter describing the improvements made. All material submitted in this contest becomes the property of *Better Homes and Gardens*. Intending contestants should write the Better Homes Contest Editor to have their names entered in the contest.

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